

# THE QUAVER,

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The Quaver,

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- |     |   |                |
|-----|---|----------------|
| 14  | Make a joyful noise                     |                |
| 15  | Sing unto God                           |                |
| 20  | Blessed is he that considereth the poor |                |
| 24  | Now to him who can uphold us            |                |
| 31  | The earth is the Lord's                 |                |
| 71  | Hallelujah! the Lord reigneth           |                |
|     | Blessed be the Lord                     |                |
| 75  | Great and marvellous                    |                |
| 130 | God be merciful unto us and bless us    |                |
| 131 | Deus Misereatur                         |                |
| 138 | Give ear to my words                    |                |
| 24  | Come unto me all ye that labour         | American.      |
| 39  | Walk about Zion                         | Bradbury.      |
|     | He shall come down like rain            | Portogallo.    |
|     | Blessed are those servants              | J. J. S. Bird. |
| 43  | Enter not into judgment                 | Do.            |
| 60  | But in the last days                    | Mason.         |
| 64  | Great is the Lord                       | American.      |
|     | Arise, O Lord, into thy rest            | Do.            |
| 69  | Awake, awake, put on thy strength       | Burgess.       |
| 77  | Grant, we beseech thee, merciful Lord   | Callcott.      |
| 84  | I will arise and go to my father        | Cecil.         |
|     | Blessed are the people                  | American.      |
| 85  | I was glad when they said unto me       | Callcott.      |
| 129 | Blessed are the poor in spirit          | Naumann.       |
| 136 | O Lord, we praise thee                  | Mosart.        |
|     | The Lord's prayer                       | Denman.        |
| 140 | O praise the Lord                       | Weldon.        |
|     | I will love thee, O Lord                | Hummel.        |

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## First Steps in Musical Composition.—(continued from last Number.)

Fig. 144.



204. Modulation No 5 does not necessarily involve a flat on the leading tone, for the new FA may be absent: a case of this kind occurs in fig. 144. But, even if it should be present, the composer (as explained in Chap. VI.) has the option of using the new FA sharp instead: in such a case the leading tone remains unaltered, as in fig. 145.

Fig. 145.



Examples of No. 5 modulation, in which the leading tone remains *unflattened*, abound in Mendelssohn's songs and other compositions.

The student will please understand that, although our musical notation makes no distinction between the leading tone and the new FA sharp they are different sounds: the former is higher than the latter by the minute interval termed a *comma*, which is equal to one fifth of a minor second.

205. No. 6 Modulation, or Modulation to the Dominant-minor, is a change of key and mode to the relative minor of the dominant key, as from C major to E minor, F major to A minor, &c. It involves a sharp (or other symbol acting as a sharp) on the supertonic in order to form the new sol sharp; and, if the new Ti appears, it is expressed by a sharp (or its equivalent) on the note which formerly represented the subdominant, as is done in No. 1 Modulation. These two accidentals, or the first mentioned only, are the characteristic symbols of this modulation. Examples are given in figs. 114, 119, 124 if D sharp is added to the second chord, 146, 147 and 148.

Fig. 146.



206. No. 5 modulation is probably more used than No. 6 by composers in general: Rossini, however, employs No. 6 very frequently,—so frequently, indeed, that it almost becomes a mannerism. Each of them has its uses, and, together with Nos. 3 and 4 modulations, afford the composer abundant opportunity of giving a minor tinge to music in the major mode.

207. Nos. 5 and 6 modulations possess the effects which characterize the minor mode, and usually express them with greater intensity than No. 3 modulation. The general characteristic of No. 5 modulation may be described as that of *tenderness* or *sorrowful*

tenderness; that of No. 6 as *plaintiveness or sadness*. But these characteristics are greatly modified by the manner in which the modulation occurs. For instance, a tune may first modulate into the key of the dominant, and then to the relative minor of that key (as in fig. 146), or it may change direct to the latter (as in fig. 148), but the effect differs: in the former it is that of *plaintive entreaty*; in the latter, *despondency*. The effect of either No. 5 or No. 6 modulation may again be varied if preceded by, or answering to, a No. 3 modulation, conveying the idea of *intense grief, horror or despair*. An example occurs in fig. 147, in which, by the masterly employment of No. 6 modulation preceded by No. 3, the sixth section of the tune expresses a depth of sorrow almost insupportable.

Fig. 147. St. Matthew's.

CROFT.

The musical score for 'St. Matthew's' by Croft is presented in four systems, each with a treble and bass staff. The key signature is one sharp (F#), indicating G major or E minor. The time signature is 3/4. The score includes the following modulations:

- System 1:** Labeled 'G major.' in the right-hand staff.
- System 2:** Labeled 'C major.' in the left-hand staff.
- System 3:** Labeled 'A minor.' in the left-hand staff and 'E minor.' in the right-hand staff.
- System 4:** Labeled 'C major.' in the left-hand staff, 'G major.' in the middle of the right-hand staff, and 'C major.' in the right-hand staff.

It is, however, a debatable point whether the modulation in the sixth section of fig. 147 is not practically a No. 9 modulation; for the whole of the fifth section is in the key of A minor, and the sixth section changes to the dominant of that key.

Fig. 148.



### MODULATION FROM A MINOR KEY.

In these paragraphs, treating of modulation from a minor key, we shall prefix the technical terms with the word "minor," reminding the student that it is the tonic, dominant, &c., of a *minor* key which is signified. The manner of applying these names in the minor mode is stated in paragraph 170.

208. Modulations 7 to 12 are as natural and appropriate in connection with a minor key as their counterparts, 1 to 6, in the major mode. No. 7, however, is by far the most usual. Nos. 8, 9 and 10 are seldom employed in comparison, and Nos. 11 and 12 are still less usual,—the reason probably is that the minor mode itself is little employed compared with the major. The *usual* effect of these modulations may be thus described—those which change to another *minor* key tend to *intensify* the grief, sadness or gloom engendered by the minor mode: on the other hand, those which change to a *major* key tend to *dispel* those feelings. This description does not always apply, however, for even a modulation to a major key may be conducted so as to intensify the emotions which the minor mode has excited. Either class of modulation, but especially the latter, serves the purpose of varying and relieving the somewhat monotonous effect of the minor mode.

209. *No. 7 Modulation, or Modulation to the Relative Major*, probably occurs in the majority of minor tunes. The minor tonic ceases to discharge its function as such, no assumes the position of key-tone of the relative major key, the  $\sharp 3$  dominant triad and chord of the seventh of the minor mode disappear, and the *sol* triad and chord of the seventh obtain the prominence usual in the major mode. The distinctive symbol, therefore, is the *absence* of the accidental sharp (or its equivalent) which appeared on the minor leading tone. Examples are given in figs. 91, 92 (second section), 94 (end of the seventh measure), 95 (end of the fourth measure), and 103 to 110 (second section).

210. *No. 8 Modulation, or Modulation to the Similar Major*, very often appears in the form of a movement more or less distinct from the minor portion: sometimes, too, the minor portion is only introductory to the major, and there is no *return* modulation. A very usual way of effecting this modulation consists in ending with the triad of the minor tonic with its third *sharpened* so as to make it a *major* triad, and then employing as the new *do* the sound which formerly was the minor tonic—as in fig. 149.

Fig. 149.



211. When this modulation occurs without a change of signature, its characteristic symbols are a sharp (or its equivalent) on the minor mediant and submediant, retaining, of course, the accidental sharp (or its equivalent) which already appears on the minor leading tone. For instance, if the modulation is from A minor to A major, C and F are sharpened, and the G sharp previously employed is retained.



212. *No. 9 Modulation, or Modulation to the Key of the Dominant*, is a change of key which causes the minor dominant to become the new LA, as from A minor to E minor. It involves the introduction of two sharps (or their equivalent)—viz., one on the minor submediant in order to provide the new TI, and another on the minor subdominant, forming the new SOL sharp; but a similar sign which formerly appeared on the minor leading tone is withdrawn. This modulation, so far as regards the key arrived at, and the accidentals involved, corresponds exactly with No. 6 modulation: it differs in *effect*, however, because the key departed from is *minor*. Figs. 150 to 152, if each of them is followed by either of the continuations marked *a*, *b* and *c*, provide examples.

Fig. 150.      Fig. 151.      Fig. 152.      (a)      (b)      (c)

213. *No. 10 Modulation, or Modulation to the Key of the Subdominant*, is a change of key which causes the minor subdominant to become the new LA, as from A minor to D minor. The sharp (or equivalent) which formerly appeared on the minor leading tone is withdrawn; the minor submediant now carries a similar sign, providing the new SOL sharp; and the minor supertonic usually bears a flat (or equivalent), forming the new FA, but remains as it was if the new FA sharp is employed. This modulation is akin to No. 5 in the manner explained regarding Nos. 9 and 6 in the preceding paragraph: it is exemplified in fig. 153.

Fig. 153.      Fig. 154.      Fig. 155.

214. *No. 11 Modulation, or Modulation to the Relative Major of the Dominant Key*, is a change of key and mode in which the flat form of the minor leading tone becomes the new DO, as from A minor to G major. The sharp (or its equivalent) which formerly appeared on the minor leading tone is withdrawn, and the characteristic symbol is a similar sign on the minor submediant. This modulation bears to No. 1 modulation a relation similar to that which (as stated in paragraph 212) exists between Nos. 9 and 6: it is exemplified in figs. 154 and 155.

215. *No. 12 Modulation, or Modulation to the Relative Major of the Subdominant Key*, is a change of key and mode in which the minor subdominant becomes the new DO, as from A minor to F major. The sharp (or its equivalent) which formerly appeared on the minor leading tone is withdrawn, and the characteristic symbol is a flat (or its equivalent) on the minor supertonic. This modulation corresponds to No. 2 in the particulars described in paragraph 212: fig. 156 followed by either *a* or *b*, also fig. 157, are examples.

Fig. 156.      (a)      (b)      Fig. 157.

## The Use of Music.

HERE is something very wonderful in music. Words are wonderful enough; but music is even more wonderful. It speaks not to our thoughts as words do—it speaks straight to our hearts and spirits, to the very core and root of our souls. Music soothes us, stirs us up; it puts noble feelings into us; it melts us to tears, we know not how; it is a language by itself, just as perfect in its way, as speech, as words; just as divine, just as blessed.

Music, I say, without words, is wonderful and blessed; one of God's best gifts to man. But in singing you have both the wonders together, music and words. Singing speaks at once to the head and to the heart, to our understanding and to our feelings; and therefore, perhaps, the most beautiful way in which the reasonable soul of man can shew itself (except, of course, doing right, which always is, and always will be, the most beautiful thing) is singing.

Now why do we all enjoy music? Because it sounds sweet. But why does it sound sweet?

That is a mystery known only to God.

Two things I may make you understand—two things which help to make music—melody and harmony. Now, as most of you know, there is melody in music when the different sounds of the same tune follow each other, so as to give us pleasure; there is harmony in music when different sounds, instead of following each other, come at the same time, so as to give us pleasure.

But why do they please us? and what is more, why do they please angels? and more still, why do they please God? Why is there music in heaven? Consider St. John's visions in the Revelations. Why did St. John hear therein harpers with their harps, and the mystic beasts, and the elders, singing a new song to God and to the Lamb; and the voices of many angels round about them, whose number was ten thousand times ten thousand?

There is music in heaven, because in music there is no self-will. Music goes on certain laws and rules. Man did not make these laws of music, he has only found them out; and if he be self-willed and break them there is an end of his music instantly: all he brings out

is discord and ugly sounds. The greatest musician in the world is as much bound by those laws as the learner in the school, and the greatest musician is the one who instead of fancying that, because he is clever, he may throw aside the laws of music, knows the laws of music best, and observes them most reverently. And therefore it was that the old Greeks, the wisest of all the heathens, made a point of teaching their children music; because, they said, it taught them not to be self-willed and fanciful, but to see the beauty of order, the usefulness of rule, the divineness of laws.

And therefore music is fit for heaven; therefore music is a pattern and type of heaven, and of the everlasting life of God, which perfect spirits live in heaven; a life of melody and order in themselves; a life of harmony with each other and with God. Music, I say, is a pattern of the everlasting life of heaven; because in heaven, as in music, is perfect freedom and perfect pleasure; and yet that freedom comes not from throwing away law, but from obeying God's law perfectly; and that pleasure comes, not from self-will and doing each what he likes, but from perfectly doing the will of the Father who is in heaven.

And that in itself would be sweet music, even if there were neither voice nor sound in heaven. For wherever there is order and obedience, there is sweet music for the ears of Christ. Whatsoever does its duty, according to its kind which Christ has given it, makes melody in the ears of Christ. Whatsoever is useful to the things around it is harmony in the ears of Christ.

Go home, then, remembering how divine and holy a thing music is, and rejoice before the Lord this day with psalms and hymns, and spiritual songs (by which last I think the apostle means not merely church music—for that he calls psalms and hymns—but songs which have a good and wholesome spirit in them), and remembering, too, that music, like marriage, and all other beautiful things which God has given to man, is not to be taken in hand unadvisedly, lightly, or wantonly; but even when it is most cheerful and joyful (as marriage is) reverently, discreetly, soberly, and in the fear of God.

Kingsley.

## Student's Gleanings.—Modulation.

DESCRIPTIONS respecting the keys to which a tune can modulate may and should be regarded only in the light of general hints, and not as furnishing unalterable and universal rules. It is true, indeed, that our old theorists believed and taught differently on this point. They were not only very particular upon the questions, *into what accessory keys may we digress, in the course of a piece of music? how long may we continue in each? &c.*, but we often find in their works even formal prescriptions on this point—regular labels, showing how many measures one may continue in this accessory key, how many in that, &c. But such an exactness borders very closely upon pedantry. Art is free, ought to be free, and does not tolerate such an admeasurement of its limits by rod and chain.

To a man of sense it is superfluous to say that he is not, without necessity, without object, and without a sufficient reason, always

to be passing from key to key at random, that he is not to be incessantly skipping about, in every piece of music, into every possible key, even the remotest, like a frantic person, &c. All this, with sensible men, is self-evident.—But, that very wide, bold, and even harsh and frequent leaps into widely remote keys, may, when taken in the right place, be of striking and of very happy effect, is undoubted. Every thing depends upon the sentiment which we wish to express by the piece of music, upon the more or less simple or multifarious, calm or restless and impassioned, character which we would give to our composition.

So much as this, however, may be said even here, in a technical point of view; namely, that, in order to produce great effects by digressive modulations, one must use them sparingly. Digressions are always the spicing of harmonic progression; and a composer who, in a large or in a small musical production, digresses too often or too much, necessarily

thereby blunts the ear of his hearer to the effect of the digression; and if, in this case, he would produce some particular effect by means of a digressive modulation—would express some marked and striking sentiment by a bold transition, means already spoiled by use would fail to be of any service to him, merely because the same thing has already been

employed too much before; whereas, had he heretofore practised a more wise economy in the use of digressive modulations, it would have afforded him double the effect, even from its striking contrast to the previous simplicity of the context.

*Weber's Theory of Musical Composition.*

### Pythagoras's Discovery.



THE story of Pythagoras's listening to blacksmiths' hammers and discovering that the different sounds had a connection with the weights, although dashed with a number of careless mistakes by his reporters and followers, is sufficient to secure to that philosopher the renown of being the first who sought for the explanation of musical relations in the properties of matter. The account given by Nicomachus is that Pythagoras "heard iron hammers striking on an anvil, and giving out sounds that made most harmonious combinations with one another, all except one pair;" which led him to enquire what were the peculiarities of the hammers which produced those effects. Gaudentius gives the same account with more details; and both of them say he referred the effects to the magnitudes of the hammers, which he ascertained by examining their weights. Which is followed by the extravagant conclusion that the way to make a string sound its Octave is to load it with twelve pounds instead of six, the Fifth with nine, the Fourth with eight, and so on; whereas the slightest trial would have demonstrated that the weights must be twenty-four,

thirteen and a half, ten and two-thirds, &c., or as the *squares* of the vibrations. But this does not destroy the claim of Pythagoras to having been the first to suggest the connection with magnitudes. It is clear from the commencement of Euclid's *Section of the Canon*, page 23, and from a passage of Nicomachus, page 6. l. 12, and another of Ptolemy (*Harmonicon* I. 3, Wallis, in the King's Library in the British Museum, page 13. l. 10), that the ancients knew the difference in the pitch of sounds was caused by the difference in quickness of vibrations. As an instance of the time which may intervene between the starting of an observation and its full development, the first who laid down the laws of vibrating strings with exactness is stated to have been Dr. Taylor, an English mathematician of 1715.

*General Thompson.*

NEVER sing when you have a cold or hoarseness—this is very injurious to the voice. Many sing out of tune when unwell, who do not at other times, and this may vitiate the ear. When there is a troublesome hoarseness and roughness at the top of the throat or back of the nostril, chew a small piece of horse-radish frequently: it is very powerful in dissolving recent inflammation of those parts. Cayenne lozenges are also very good for the same.

*—Singing Made Easy.*

### The Music of Nature.



MUSIC of the bough, that waves  
As the wind plays lightly o'er;  
Music of the stream that laves  
Pebbly marge or rocky shore;  
Sweet your melody to me,  
Singing to the soul—the tone  
Exceeds by far the minstrelsy  
Of halls wherein bright harpers shone;  
For ye attune His praise, who made  
The wondrous perfect frame we view,  
Each hill, and plain, and leafy shade,  
And yon fair canopy of blue:  
Ye seem to sing,—“How great the arm  
Of that high God who reigns above;  
Him worship! but without alarm;  
His dearest, best known name is Love!”

*Edmeston.*



## MONTHLY NOTES.

SOME few years ago, the project of Sunday Services in theatres was inaugurated in London. Preachers, established and dissenting, clerical and lay, have thus from time to time gathered together large masses of the public for the purpose of Divine worship; and although the custom has somewhat decreased of late it is beyond doubt that much good has been done amongst a certain class of non-churchgoers. We now have to chronicle a further step in a similar direction—viz., sermons delivered to the companies belonging to certain theatres instead of to the public, and on a week day instead of a Sunday, by the Bishop of Manchester. On February 2nd, his lordship preached at two theatres situated in his diocese: the daily papers gave full reports of the sermons, a brief extract from which we append under the title of

## THE PULPIT ON THE STAGE.

A hymn having been sung, and a prayer offered up, the Bishop, after contrasting the asceticism of former times in denouncing the stage and stage-players with more modern ideas on this point, concluded thus—"He thought no one ever left a theatre where he had seen 'Hamlet' or 'Othello' well performed without in some sense or other feeling his whole nature elevated and strengthened; and even, if not spiritualised, at any rate the waters had been wholesome that he had drunk at. The one thing they had to look to was that the parts they played were honest, pure, and worthy. He did not think that the player ought to be ashamed or afraid to refuse to take part in any drama which to any extent would compromise his proper dignity as a man or her proper modesty as a woman. If that resolution were in men's hearts, and women's hearts too, the stage would be purified. There were those who thought it would be better for society if theatres were swept away. That was once tried in England in the days of the Commonwealth, when what were called Puritan principles were in the ascendancy. Theatres were closed, and no one was allowed to see a play performed; but there came a terrible reaction; there came the period of the Restoration; there came the plays which were now never seen—which no actor would study—no manager put upon his boards; plays of Congreve, Farquhar, and Wycherly; and a woman wrote a play which even men of to-day would blush to read or see. Well, he was glad that he had had an opportunity in life to make to a slight extent the acquaintance of one or two actors. He remembered in 1858, when he was employed on a Government committee, he went to Sherborne, in Dorset, and there he found living in his own house, and occupied with all good things, teaching the ignorant, going night by night to the ragged school, the great tragedian of the last generation, Macready. Again in 1865, when he was travelling in Canada, he met on a steamer going down the St. Lawrence Mr. and Mrs. Charles Kean. He spent two or three days in their company, and he never enjoyed any person's society more. Last year he had the pleasure of meeting Mrs. Theodore Martin (Miss Helen Faucit) at Lord Egerton's, at Tatton, and a more accomplished lady he thought they could not find. He therefore said that the stage need not necessarily be degrading to any one, and that it might be animated and pervaded by high and worthy motives."

Nowadays, people do not live in London, Manchester and Edinburgh merely—they live in *Great Britain*, and what transpires in one section of the kingdom is commented upon throughout the entire empire. Accordingly, the doings of the Bishop called forth a speedy rejoinder; and it is gratifying to find that, on this occasion, it was "the retort courteous," and that the innovation secured the sympathy of prominent members of the theatrical profession. At the 21st annual festival of the Dramatic, Equestrian and Musical Sick Fund Association, held in London on the 14th, the occurrence came under review in the course of an address delivered by Mrs. Stirling, the extract from which we shall head

## THE STAGE ON THE PULPIT.

"All honour to that enlightened prelate for his courage in braving prejudice when he chose such a pulpit, and such a public. All dishonour to us if there should be felt to be any incongruity between such words and the place where they were spoken. He claimed a high function for the theatre as a refining art, and as a wholesome and elevating amusement. It rests not entirely with us, but equally between us and the public, to make it so, to prove our calling one, to use the Bishop's own words, 'of which no man of conduct, and no woman of character, need be ashamed.' It is well that the Church and the stage should meet on such terms as those inaugurated between the Bishop and the theatres of Manchester. Let us lay the lesson to heart; but, more important still, let the public help us to apply it. It lies even more in their hands than in ours."

The veteran vocalist, Mr. John Parry, took his farewell of the public by a benefit at the Gaiety Theatre. The audience comprised a large number of professional celebrities; and the performance was honoured by the presence of their Royal highnesses the Prince and Princess of Wales, and their young family. The proceeds of the benefit amounted to £1,300.

Mr. Ernst Pauer commenced in the theatre of the South Kensington Museum, another series of lectures to women on subjects connected with musical art—viz., "Musical talent and its development," "The art of teaching," "The art of practising," "The choice of pieces," "The musical course," and "The art of reading at sight and the development of memory."

Mr. Kuhe's Musical Festival at Brighton was as usual a great undertaking successfully accomplished. It occupied several days, and the performances included vocal and instrumental selections from all the principal composers.

Verdi's Requiem Mass (composed in honour of his friend Manzoni) was performed at Mr. Kuhe's musical festival on the 15th, and again at Albert Hall on the 19th.

We regret to announce the decease on the 21st, of Mr. John Oxenford, the well known dramatic author, and composer of words of operas and songs. Mr. Oxenford was born at Camberwell in 1812; and, during the forty years which have elapsed since his earliest farces were produced, has sustained a high degree of popularity as a dramatist and journalist.

Mr. P. P. Bliss composer of the revivalist tune "Hold the Fort," was, together with Mrs. Bliss, killed in the terrible railway accident at Ashtabula Creek, Ohio. Mr. Moody has raised £2,000 for the benefit of their orphan children.



## Instruments and Instrumentation.—(Continued from last Number.)



TOWARDS the fifteenth century, it appears that in France, the viol had been reduced in size in order to form the *violin* as it exists at the present time, and restricting the instrument to four strings. This conclusion is drawn from the fact

that the violin is indicated in the Italian scenes of the end of the sixteenth century as *piccolo violini alla Francese* (little violins of the French style).

The violin has four strings, tuned by fifths, E, A, D, G: in the orchestra it is employed for the higher parts. The superiority of the tone of the violin over that of the viol rapidly gave it the preference, and its use became general. Skilful makers of the instrument arose in Italy, France and Germany, and out of their workshops there came excellent violins which even now are sought after by the *virtuosi*. Among the most prominent of those makers were Nicholas and Andrew Amati, of Cremona, at the end of the sixteenth century; Antony and Jerome Amati, sons of Andrew; a pupil of the Amatis named Antony Stradivari; also Peter Andrew Guaneri and Joseph Guaneri; James Steiner, a Tyrolese, also a pupil of the Amatis; with several others. The violins of these skilful makers have fetched prices ranging from ninety pounds to two hundred and fifty.

The only one of all the ancient viols which has been preserved is the *viola*, now called more usually the *alto* or *tenor*. The number of its strings has been reduced to four; these are tuned a fifth lower than the violin.

The bass viol, an instrument difficult to play, and the tone of which was somewhat dull, is now extinct, having been superseded by the violincello—less attractive, perhaps, for solos, but possessing stronger tone, and better adapted for the purposes of the orchestra: the latter had quite supplanted the bass viol by the year 1820, having been in use more or less for some time previously.

The *violone* and the *acordo*, which had been employed in the orchestra for the bass of the music, had the defect common to all viols—that of dulness and want of energy in tone; and, as music acquired more brilliancy, it became necessary to devise some means of strengthening the bass. For this purpose, the *contra-basso*, or *double-bass* was constructed in Italy about the commencement of the eighteenth century. This instrument is strung with either three or four large strings, sounding an octave below those of the violincello. *Four*

strings are preferable as they render the instrument more easy to play. The Double-bass simply doubles the violincello part, and is generally played from the same book as the violincello, but when the music becomes difficult of execution, it is necessary to simplify the passages by omission of notes here and there.

We have now noticed two kinds of string instruments—viz., 1, those in which the sound is produced by twanging; and 2, those which are bowed. A third kind is that in which the strings are put in vibration by a manual, digital or key. These instruments are of two kinds. The first is derived from the imitation of the lutes and similar instruments, the strings of which were twitched with a quill, or with a piece of tortoise-shell. The other kinds were modelled on the ancient Oriental instruments, the *canon* and the *psaltery*. In the first kind, the imitation was accomplished by a mechanical contrivance, and had the advantage of producing certain combinations of the sounds which were impossible upon the lute. The earliest instrument of this kind was the *clavicitherium*, with strings of catgut, sounded by means of pieces of leather, operated upon by a manual. The *virginal* also was an instrument with strings and manuals. It has been said that the name was given to this instrument in compliment to Queen Elizabeth, who performed upon and was very fond of it. This, however, is an error; for the virginal was in existence as early as 1530, and had the same name. The *clavacin*, or *harpichord*, which was invented about the same period, was the largest of the kind, and had almost the form of a piano-forte. It frequently had two manuals which could be played together, striking at the same moment two notes tuned in octaves. The strings were sounded by strips of wood terminating with a piece of quill or leather, these strips being raised by touching a manual: the end of the quill or leather fell back as soon as it struck the string, leaving the latter free to vibrate. The *spinet*, which was only a harpichord of a square form, was constructed on a similar principle. The second kind of keyed instruments were, as already stated, modelled upon the psaltery. It is known that the psaltery, of which great use was formerly made, was formed of a square box on which a thin board or tablet of pine was glued. On the tablet, iron or brass strings were stretched by means of pegs, and tuned so as to give all the sounds of the scale. The performer held a little rod with which he struck the strings. [Continued.]

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